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POTTERY AND TEXTILES

1920–1952

Catalogue
of an exhibition of

POTTERY AND TEXTILES

1920-1952

Made in Great Britain
by Artist-Craftsmen

Sponsored by
the Arts Department, Dartington Hall
in collaboration with
the Arts Council of Great Britain
June—November 1952

Foreword

THIS EXHIBITION has been arranged in connection with the International Conference of Craftsmen in Pottery and Textiles taking place at Dartington Hall from July 17th to 27th. It brings together a selection of the best work done in hand-made pottery and textiles in this country since 1920 and should be of interest to a wide public, because it reveals not only a high standard of workmanship but also aesthetic quality and inspiration.

The organisers of both exhibition and conference believe that one of the urgent problems to-day is to find a rightful place for craftsmen in our industrialised society. Out of the craftsman's urge to create something new has come much of the invention on which industry itself depends, and it is still through the craftsman's hands that many new ideas and fresh possibilities occur. As an artist the craftsman has also an essential contribution to make.

The Arts and Crafts movement has not yet had the success it deserves. Conditions have been against it and too many craftsmen have seemed to escape into the past rather than to be looking forward to the future. But the principles upon which the movement was founded have continued to gain acceptance during the last thirty years, not only in Britain but in the world at large. We are beginning to realize that society cannot be healthy unless it offers outlets for the imagination and opportunities for artists and craftsmen to live and work as part of the community. The achievements of craftsmen themselves have shown that the machine, despite its usefulness, cannot produce all that society needs, and even in industry itself, there is growing realization that with his all-round knowledge the first-rate and adventurous craftsman can break essential, new ground.

Encouraging though this change of attitude is, the craftsman still faces this fundamental problem: he must produce something which cannot be as well produced by industry and something which at the same time the public wants and can afford to buy. He must possess a considerable degree of originality and his products must, however simple and unpretentious they may be, have a real aesthetic appeal.

In industrialised countries the challenge would be easier to meet if the indigenous tradition of craftsmanship had not already been lost and with it many hundreds of years of inherited knowledge. A measure of rediscovery can take place through experiment, research and scientific

study but much of it can only be learnt again intuitively. This is not easy for the craftsman of to-day coming to his craft self-consciously, often with a background of an almost exclusively intellectual education. He is, moreover, subject for the first time in history to a bewildering variety of inspiration and knowledge derived from all ages and cultures and not least from the many movements within the world of modern art. For the few, with a real gift of creative power, this process of selection, digestion and personal integration is difficult enough, but for the majority it will probably present an insuperable difficulty until a new tradition of craftsmanship has been established.

In addition to these fundamental problems, craftsmen to-day inevitably face, along with other creative people, many practical difficulties in working in a world geared for mass production. They have to have training and capital, find ways and means of economic production and distribution, and work within government regulations and restrictions designed mainly to control industry. Genuine raw materials and good equipment have for many years been getting more and more difficult to obtain.

These difficulties did not in any way prevent the growth of the crafts movement in Britain between the wars and there emerged not only a number of outstanding craftsmen but also workshops associated with personalities, like Ethel Mairet or Bernard Leach, which maintained regular production and became centres where the younger generation could get training and experience. Since the war the number of practising craftsmen has increased considerably and many have sought in the crafts a way of life which, while offering but a meagre income, gives fundamental satisfaction. This new generation has likewise been undeterred by great practical difficulties but these have often adversely affected their work. Too much professional craftsmanship being offered for sale to-day has insufficient technical quality and little or no original inspiration.

The raising of existing standards, both aesthetic and technical, is of the utmost importance, because on the standard of craftsmanship depends among other things the future of patronage. During the present century the main patrons have been a comparatively small number of people, many of them wealthy, who have bought from a small number of craftsmen. These patrons are now disappearing but the effect of this has not yet been fully felt. With the war the market for crafts widened but this was due more to shortages generally than to any preference for hand-made goods; as the shortages cease the market may well dwindle. The few first-rate craftsmen will always have the support of connoisseurs, but the general run have yet to appeal adequately to the demands of the discriminating but less wealthy public,

which is beginning to grow apace now that art is taught more imaginatively in the schools. Craftsmen have also to forge a closer link with the world of architecture and to lay claim to their proper function of meeting the special needs of public buildings.

In Great Britain some progress is being made to help craftsmen through this difficult period of transition. The Rural Industries Bureau, the British Crafts Centre, the British Council, the Circulation Department of the Victoria and Albert Museum, the Ministry of Education and the better Art Schools are all in their respective ways making a contribution. In other parts of the world, both East and West, efforts are being made to assist this new movement of craftsmanship and to preserve and resuscitate an indigenous tradition where it still exists. The time seems ripe therefore for some international pooling of experience and consideration of problems.

With a view to achieving this some 80 craftsmen from all parts of the world are gathering at Dartington Hall in Devonshire this summer for a ten-day conference. It seemed appropriate on this occasion to have an exhibition of work done by artist-craftsmen who have worked in this country over the last thirty years. This exhibition can at the same time act as a landmark from which new developments may arise and be of use to the large number of young British craftsmen who have not had a chance of seeing some of the distinguished work done before the war. As the exhibition is of interest to a wider public, the Arts Council of Great Britain is undertaking to show it in Edinburgh, London and Birmingham.

Both conference and exhibition are being sponsored and organised by the Arts Department at Dartington Hall, since it seemed that the Department, though not itself an active participant in the Crafts, could make a useful contribution in this way. Experts were invited to form a panel to advise the Department, the panel consisting of Philip James, C.B.E., Chairman (Director of Art, Arts Council of Great Britain), Bernard Leach (Potter), Muriel Rose (Officer for Crafts and Industrial Design, British Council), The Lady Sempill, A.R.C.A. (Member of Scottish Committee of the Council of Industrial Design, and Member of Council, Royal College of Art), Marianne Straub, F.S.I.A. (Textile Designer to Messrs. Warner's of Braintree), Robin Tanner (H.M.I.), George Wingfield Digby (Keeper of Textiles, Victoria and Albert Museum), and Alec Heath (exhibition designer), who has designed the exhibition. The Arts Council, the British Council and the Ministry of Education all gave their encouragement to the enterprise.

The Panel agreed from the outset that owing to limitations of space, time and money the exhibition should be restricted to Pottery and

Textiles and also to the work of artist-craftsmen who had worked in Great Britain. This latter restriction fortunately did not exclude Shoji Hamada of Japan, who worked in England for a time between the wars and had, as the exhibition shows, a considerable influence on British potters. It also allowed the inclusion of several important craftsmen of foreign origin but of British naturalisation.

The selection of the exhibits has been in the hands of two sub-committees: for pottery, Bernard Leach, Muriel Rose, The Lady Sempill, George Wingfield Digby; and for textiles, Muriel Rose and Marianne Straub. As the exhibition had to be of a limited size it seemed impractical to offer a general invitation to craftsmen to send in exhibits or to try to include the work of a large number. Consequently, each selection panel invited only some twenty to thirty craftsmen to send in examples of their work. Meanwhile, the members of the panels concentrated on collecting, mainly from private collectors and museums, a good representation of the work of the few leading craftsmen of our time.

This may well mean that some genuinely good work has been omitted, but the selection panels hope that they have achieved their aim of providing the public with a good review of work over the last thirty years which at the same time shows some eye to the future.

Small though this exhibition is, it has involved the willing collaboration of a large number of people—craftsmen, private collectors, the British Council, the Arts Council, committees and officers of museums and others, who are mentioned by name throughout the catalogue. To these and to members of the Advisory Panel the Dartington Hall Trustees wish to offer their thanks. They hope that the exhibition will help to increase public appreciation of the crafts and be a stimulus and encouragement to craftsmen themselves.

JUNE 7, 1952 PETER COX
ARTS DEPARTMENT, DARTINGTON HALL

A glossary of technical terms used in this catalogue will be found on page 35.

At Edinburgh, London and Birmingham, a Supplement will be added to the catalogue to cover extra stands for pottery, textile lengths, woven and printed scarves, table linen by Rita Beales, raffia table mats by Barbara Sawyer, rugs and other exhibits included in the larger space available.

Influences on Contemporary Craftsmen

TEXTILES · PANEL I

1 Early Peruvian Cotton, date unknown
Lent by Marianne Straub

2 Early Peruvian Cotton, gauze weave, date unknown
Lent by Marianne Straub

3 Coptic Linen, with wool brocading, third century A.D.
Lent by Marianne Straub

4 Peruvian Tapestry Fragment, wool and cotton (before Spanish Conquest 1533)
Lent by the Victoria and Albert Museum

POTTERY · MEDIEVAL ENGLISH

5 Baluster Pitcher, galena glaze
Lent by the Guildhall Museum

6 Round Jug, green galena glaze
Lent by the Guildhall Museum

7 Pitcher, earthenware, green galena glaze
Lent by the Guildhall Museum

8 Leather Black Jack
Lent by Mr. and Mrs. L. K. Elmhirst

9 Black Cistercian Beaker, two handled
Lent by the Guildhall Museum

10 Jug, light brown galena glaze
Lent by the Guildhall Museum

11 Small Ridged Jug, galena glazed
Lent by the Guildhall Museum

12 Sprinkler, unglazed, loose slip decoration
Lent by the Guildhall Museum

TEXTILES · PANELS II AND III

13 Belgian Congo 'Bushongo' Raffia Weaving, early 20th century
Lent by Marianne Straub

14 Belgian Congo 'Bushongo' Raffia Weaving, early 20th century
Lent by Marianne Straub

15 Early Peruvian Cotton, date unknown
Lent by Marianne Straub

16 French Block Printed Cotton, 19th century
Lent by Phyllis Barron

17 English Discharge Print, Cotton, 19th century
Lent by Phyllis Barron

18 French Printed Cotton, 19th century
Lent by Phyllis Barron

19 French (Provence) Block Printed Cotton, 19th century
Lent by Phyllis Barron

POTTERY · ENGLISH EIGHTEENTH CENTURY

20 Slipware Plate, earthenware, moulded and notched, decorated in black slip with owls and owlets
Lent by the Hanley Museum

21 Earthenware Mug, combed and decorated in black slip
Lent by the Guildhall Museum

22 Earthenware Mug, combed and lettered 'No Pope' in black slip
Lent by the Hanley Museum

23 Slipware Dish, 'The Boney Pie Dish', moulded, white slip pattern on black with yellow transparent glaze
Lent by Bernard Leach

24 Bellarmine, salt glazed, stoneware. Fulham, 16th century or later
Lent by the Guildhall Museum

25 Slipware Dish, moulded and notched, trailed pattern
Lent by Bernard Leach

TEXTILES · PANELS IV AND V

26 French Madder Print, cotton, 18th century
Lent by Phyllis Barron

27 Indian Printed and Painted Cotton (with East India Company stamp), 18th century
Lent by Phyllis Barron

28 French Block Printed Cotton, 18th century
Lent by Phyllis Barron

29 Indian Printed and Painted Cotton, 18th century
Lent by Phyllis Barron

30 Serbian Towel, early 20th century
Lent by Evangeline Middlemore

31 French Woven Ecat, cotton
Lent by Phyllis Barron

32 Greek Linen, with silk embroidery, 19th century
Lent by Ursula Cooper

POTTERY · CHINESE. KOREAN JAPANESE
PORCELAIN AND STONEWARE

33 Stoneware Bowl, black, white band
Lent by Mrs. B. Z. Seligman

34 Porcelaneous Stoneware Dish, engraved. Ting ware, China, 12th century
Lent by Mrs. B. Z. Seligman

35 Stoneware Ewer, striped. Sung dynasty. China
Lent by Mrs. B. Z. Seligman

36 Globular Jar, white slipped stoneware bowl painted with black pigment. Tz'u-Chou ware. China, 12th century.
Lent by Mrs. B. Z. Seligman

37 Stoneware Bowl, fluted, white slipped. China, Tz'ŭ-chou, 12th century
Lent by Bernard Leach

38 Porcelain Bowl, ying-ch'ing, China, 12th century
Lent by Mr. and Mrs. L. K. Elmhirst

39 Celadon Bowl, stoneware, engraved. Korea. Korai Dynasty, 12th century
Lent by Bernard Leach

40 Stoneware Bowl, Chün glazed with copper touches. China, 12th century
Lent by Bernard Leach

41 Celadon Bowl, stoneware, engraved
Lent by Bernard Leach

42 Stoneware Tea Bowl, tenmoku, striped with red iron glaze. China, 12th century
Lent by Mr. and Mrs. L. K. Elmhirst

43 Stoneware Dish, painted with iron in the horse eye pattern. Setto, Japan, 18th century
Lent by Bernard Leach

44 Stoneware Jar with lid, cut sided, dark transparent brown glaze. Ry Dynasty, 19th century
Lent by Bernard Leach

45 Stoneware Tea Bowl, 'Hares Fur', tenmoku. Honan, China, 12th century
Lent by Mrs. B. Z. Seligman

46 Stoneware Bowl, white slipped with free black iron brush decoration. China, 12th century
Lent by Mr. and Mrs. L. K. Elmhirst

TEXTILES · PANEL VI

47 Indigo Resist Block Printed Linen, 19th century
Lent by Phyllis Barron

48 Indigo Resist Block Printed Linen, 19th century
Lent by Phyllis Barron

49 French, Block Printed (madder and iron) and Painted (indigo) Cotton, 18th century
Lent by Phyllis Barron

50 Indigo Resist Block Printed Cotton, 19th century
Lent by Phyllis Barron

Pottery

STAND A · STONEWARE · BERNARD LEACH

51 Porcelaneous Bowl, celadon glazed, fluted and engraved, gold lacquer mended
Lent by Mr. and Mrs. L. K. Elmhirst

52 Lidded Pot, ochre porcelain, celadon glaze
Lent by the Artist

53 Jar, grey, iron brushed decoration over glaze
Lent by Mr. and Mrs. L. K. Elmhirst

54 Porcelain Jampot, covered, brush decoration
Lent by the Artist

55 Frog
Lent by The Lady Sempill

56 Tea Caddy, moulded wax resist decoration, Chün type glaze affected by wood ash
Lent by Dr. E. Milner-White

57 Porcelain Cup and Saucer, celadon
Lent by the Artist

58 Porcelain Teapot, celadon, engraved, oak leaf pattern
Lent by the Artist

59 Cylindrical Vase, fish banner design, iron pigment over white slip
Lent by Dr. E. Milner-White

60 Bottle, fish design, iron pigment over white slip
Lent by Dr. E. Milner-White

61 Bowl, cut sided
Lent by Dr. E. Milner-White

62 Jar, mottled, Chün type glaze affected by the play of wood ash
Lent by Mr. and Mrs. L. K. Elmhirst

63 Tile, 'Cow Parsley', brush decoration
Lent by the Artist

64 Bowl, mottled iron brown glaze, tenmoku type
Lent by Mr. and Mrs. L. K. Elmhirst

65 Stoneware Jar, 'Tree of Life', sgraffito decoration
Lent by Dr. E. Milner-White

66 Tea Bowl, raku ware, made in Japan 1911, earthenware
Lent by the Artist

67 Covered Pot, pagoda pattern in black and red iron brushwork
Lent by the Hanley Museum

68 Bowl, decorated, 'Korean Washerwoman', oxidised effects with black, white and buff slips
Lent by Miss M. Whyte

69 Bowl, crackled, porcelain body
Lent by Mr. and Mrs. L. K. Elmhirst

70 Bowl, olive blue, undecorated
Lent by Dr. E. Milner-White

71 Plate, 'Bird on Nest', brush and sgraffito decoration
Lent by the Artist

72 Jug, partly covered with white slip
Lent by The British Council

73 Ash Tray, engraved black slip
Lent by the Artist

74 Jug, medieval shape
Lent by The British Council

STAND B · STONEWARE · SHOJI HAMADA

75 Covered Pot, variegated brown iron glaze
Lent by Mr. and Mrs. L. K. Elmhirst

76 Vase with four loop handles, red iron glaze over tenmoku
Lent by the Hanley Museum

77 Incense Box, underglaze blue, with red enamel decoration
Lent by Bernard Leach

78 Tea Ceremony Bowl, variegated light ground, olive brush decoration
Lent by Mr. and Mrs. L. K. Elmhirst

79 Ink Bottle, tenmoku
Lent by the Hanley Museum

80 Pilgrim Bottle, clear glaze with wax resist under red iron glaze
Lent by Mr. and Mrs. L. K. Elmhirst

81 Sauce Bottle, facetted, tenmoku on porcelain
Lent by Bernard Leach

82 Bottle, cut sided, tenmoku glaze
Lent by Mr. and Mrs. L. K. Elmhirst

83 Incense Box, tenmoku glaze, red iron decoration
Lent by Dr. E. Milner-White

84 Cup and Saucer, wax resist, red iron glaze over a clear glaze
Lent by Bernard Leach

85 Bottle, sgraffito pattern through white slip. Made at St. Ives, Cornwall
Lent by the Hanley Museum

86 Plate, wax resist, red iron glaze over a clear glaze
Lent by Bernard Leach

87 Notched Dish, moulded, with clear glaze and wax resist under a red iron glaze. Showing the influence of 18th-century English slipware
Lent by Dr. E. Milner-White

88 Bowl, grey with olive brown brushwork
Lent by the Hanley Museum

89 Dish, tenmoku
Lent by Dr. E. Milner-White

90 Plate, tenmoku, clear glaze with wax resist decoration under a red iron glaze
Lent by Dr. E. Milner-White

91 *Bottle, wax resist, dark olive and rust
Lent by Dr. E. Milner-White

92 Bottle, trailed red iron glaze over black, tenmoku. Made at St. Ives
Lent by Dr. E. Milner-White

**To be displayed at Dartington Hall only*

93 Dish, red iron glaze over wax resist on a clear glaze
Lent by the Hanley Museum

94 Vase, light olive glaze, with brown brush decoration on a porcelaneous body
Lent by Miss G. Lloyd Thomas

95 Tea Bowl, dark olive green and brown, brushed
Lent by Bernard Leach

96 Bottle, trailed decoration over black slip covered with a brown transparent glaze
Lent by Mr. and Mrs. L. K. Elmhirst

97 *Bowl, clear glaze with wax resist under red iron glaze
Lent by Mr. and Mrs. L. K. Elmhirst

STAND C · STONEWARE

W. STAITE MURRAY T. S. HAILE

98 Bowl, wax resist decoration, red brown iron glaze. By W. Staite Murray
Lent by Mr. and Mrs. L. K. Elmhirst

99 Vase, petal pattern in iron pigment. By W. Staite Murray
Lent by Mrs. Thomson

100 Bowl, 'Cloud Petals', brush leaf pattern. By W. Staite Murray
Lent by Dr. E. Milner-White

101 Bowl, blue grey. By W. Staite Murray
Lent by Mrs. Thomson

102 Bowl, 'Petalled Flower', brush decoration. By W. Staite Murray
Lent by Dr. E. Milner-White

103 Bowl, variegated iron glaze. By W. Staite Murray
Lent by Mr. and Mrs. L. K. Elmhirst

104 **Vase, 'Egypt', bended iron pattern. By W. Staite Murray
Lent by Mrs. Thomson

105 Vase, variegated olive and iron effect. By W. Staite Murray
Lent by Mrs. Thomson

106 Jar, 'Mist Early Morning', brown ink brushwork. By W. Staite Murray
Lent by Dr. E. Milner-White

107 Jar, 'The Persian Garden', rust on grey decoration, engraved. By W. Staite Murray
Lent by Dr. E. Milner-White

**Not included in the exhibition at Dartington Hall*

***To be shown at Dartington Hall and in London only*

108 Jar, 'Autumn Winds', iron decoration under a variegated grey and olive glaze. By W. Staite Murray
Lent by Glasgow Art Gallery

109 Bowl, painted in brown on a light speckled brown slip. By W. Staite Murray
Lent by the Victoria and Albert Museum

110 Tile, 'Europa', painted decoration in iron. By T. S. Haile
Lent by Mrs. Haile

111 Tile, figures, painted decoration in iron. By T. S. Haile
Lent by Mrs. Haile

112 Pot, 'Triumphant Procession'. By T. S. Haile
Lent by the Southampton Art Gallery

STAND D · SLIPWARE · MICHAEL CARDEW

113 Moulded Dish, notched, trailed black slip decoration
Lent by Mrs. John Gwynne

114 Porringer, combed black slip over white
Lent by Mrs. Edward Bawden

115 Soup Pot
Lent by Mrs. G. L. Raikes

116 Jug, with Cornish inscription, brown glaze
Lent by Mrs. Edward Bawden

117 Jug, brown glaze, broad combed decoration through white slip
Lent by Bernard Leach

118 Rose Bowl, black and white slips much affected by the firing
Lent by the Hanley Museum

119 Oval Dish, trailed dark slip decoration
Lent by Mrs. Edward Bawden

120 Tobacco Jar, white slip, iron brushed decoration
Lent by Miss G. Lloyd Thomas

121 Cider Jar, pattern scratched through the raw glaze
Lent by Donald Potter

122 Large Plate, trailed white slip over black
Lent by The Lady Sempill

123 Jug, with white slip decoration
Lent by Mrs. Edward Bawden

124 Beer Mug, sgraffito lettering through white slip
Lent by the Artist

125 Oval Dish, trailed slip decoration, brown glaze, stag decoration
Lent by Mrs. Edward Bawden

126 Plate, thin white slip, combed
Lent by Mrs. Edward Bawden

STAND E · SLIPWARE

MICHAEL CARDEW BERNARD LEACH

T. S. HAILE MICHAEL LEACH

127 Moulded Dish, with free slip pattern black, brown, white. By Bernard Leach
Lent by the Artist

128 Black Jug. By Bernard Leach
Lent by the Artist

129 Bowl, tenmoku glaze, stoneware. By Bernard Leach
Lent by the Artist

130 Bottle with handle, brush and sgraffito decoration. By Michael Cardew
Lent by Mr. and Mrs. L. K. Elmhirst

131 Covered Pot, white slip and black slip dots. By Bernard Leach
Lent by the Artist

132 Notched Dish, with trailed slip pattern, white, brown and black. By Bernard Leach
Lent by the Artist

133 Jug. By Bernard Leach
Lent by the Artist

134 Plant Holder, dark slip, brush decoration. By Michael Cardew
Lent by Mr. and Mrs. L. K. Elmhirst

135 Large Plate, trailed black, brown, green, slip decoration. By T. S. Haile
Lent by Mrs. Haile

136 Large Plate, trailed mountain pattern in red and brown slips. By Bernard Leach
Lent by Mr. and Mrs. L. K. Elmhirst

137 Brown Jug, sgraffito. By Bernard Leach
Lent by the Artist

138 Tankard, black, with brown and white slip pattern. By Michael Leach
Lent by the Artist

139 Moulded Plate, combed slip decoration. By Bernard Leach
Lent by the Artist

140 Moulded Dish, black and white trailed pattern, brown glaze. By Bernard Leach
Lent by the Artist

141 Moulded Dish, finger pattern through red slip. By Bernard Leach
Lent by the Artist

142 Stoneware Jug, medieval, tenmoku glaze. By Bernard Leach
Lent by the Artist

STAND F · STONEWARE

PAUL BARRON MICHAEL CARDEW
CONSTANCE DUNN
HENRY HAMMOND DOROTHY KEMP
KATHARINE PLEYDELL-BOUVERIE
MARIANNE DE TREY P. S. WADSWORTH

143 Small Bowl, ash glaze, grey brown. By Katharine Pleydell-Bouverie
Lent by Mr. and Mrs. L. K. Elmhirst

144 Bowl, with green hair streaks and rust rim. By Constance Dunn
Lent by the Artist

145 Plate, blue grey with brush decoration in iron. By Michael Cardew
Lent by Miss Muriel Rose

146 Bowl, wax resist decoration. By Paul Barron
Lent by the Artist

147 Jug, with mottled iron red glaze, brush decoration. By Michael Cardew
Lent by The British Council

148 Jug, dark body, wood ash glaze over ribbed decoration. (Vume, Gold Coast.) By Michael Cardew
Lent by The British Council

149 Jug, russet, iron brush decoration (Vume, Gold Coast). By Michael Cardew
Lent by The British Council

150 Bowl, ochre brush decoration. By Paul Barron
Lent by the Artist

151 Bowl, olive brown to red with brush decoration. By P. S. Wadsworth
Lent by the Artist

152 Jar, grey with dark variations, wood ash glaze. By Katharine Pleydell-Bouverie
Lent by the Artist

153 Lidded Bowl, brush decoration in brown iron (Wenford). By Michael Cardew
Lent by The British Council

154 Saltglaze Stoneware Vase, embossed and tooled. By Marianne de Trey
Lent by the Artist

155 Bowl, with iron brush strokes wood ash glaze. By Katharine Pleydell-Bouverie
Lent by Mr. and Mrs. L. K. Elmhirst

156 Plate, dark body, iron brushwork (Vume, Gold Coast). By Michael Cardew
Lent by The British Council

157 Lidded Dish, dark olive body with bright iron brush decoration. (Vume, Gold Coast.) By Michael Cardew
Lent by The British Council

158 Lidded Dish, dark olive body with bright iron brush decoration. (Vume, Gold Coast.) By Michael Cardew
Lent by The British Council

159 Jar, 'Vume Lily', wood ash glaze with bright red iron brush decoration over a dark body. (Vume, Gold Coast.) By Michael Cardew
Lent by The British Council

160 Bowl, brush decoration in iron grey body. By Henry Hammond
Lent by Laurence Scarfe

161 Bowl, eagle pattern in iron brushwork. By Henry Hammond
Lent by the Artist

162 Bowl, brush decoration. By Michael Cardew
Lent by George Wingfield Digby

163 Soup Tureen, covered. By Dorothy Kemp
Lent by the Artist

164 Jug. By Dorothy Kemp
Lent by the Artist

STAND G · STONEWARE

LEACH POTTERY

Bernard Leach, David Leach, Warren and Alix Mackenzie, Kenneth Quick, William Marshall

CROWAN POTTERY

Harry and May Davis

KATHARINE PLEYDELL-BOUVERIE

HUGH PURDIE ALEX SHARP

165 Bowl, porcelain stoneware, dark olive and rust striped decoration in iron. By Kenneth Quick
Lent by the Artist

166 Stoneware Bowl, vertical sides, cream, brown and rust sgraffito decoration. By Alix Mackenzie
Lent by the Artist

167 Stoneware Dish, decorated, wax resist. By Alix Mackenzie
Lent by the Artist

168 Porcelain Pot with lid. By Hugh Purdie
Lent by the Artist

169 Cup and Saucer, brown pigment. By Warren Mackenzie
Lent by the Artist

170 Stoneware Teapot, with brown leaf brush decoration. By William Marshall
Lent by the Artist

171 Stoneware Bottle, vertical olive brush strokes. By Katharine Pleydell-Bouverie
Lent by Mr. and Mrs. L. K. Elmhirst

172 Vase, tenmoku glaze. By Alex Sharp
Lent by the Artist

173 Stoneware Plate, wax resist iron decoration. By Harry and May Davis
Lent by the Artists

174 Jug. By Harry and May Davis
Lent by the Artists

175 Lidded Jar, tenmoku, with rust stripes obtained by wiping the wet glaze away, stoneware. By Warren Mackenzie
Lent by the Artist

176 Porcelain Jar with lid. By Warren Mackenzie
Lent by the Artist

177 Celadon Mead Bottle and Two Cups. By David Leach
Lent by the Artist

178 Coffee Cup and Saucer, wax resist under a lustrous grey brown glaze. By Harry and May Davis
Lent by the Artists

179 Jar with lid, tenmoku. By Warren Mackenzie
Lent by the Artist

180 Bottle, dark ash glaze with iron flashes. By Katharine Pleydell-Bouverie
Lent by the Artist

181 Plate with willow pattern, in iron and cobalt under a mottled cream and rust glaze. By Kenneth Quick
Lent by the Artist

182 Jar, black slip under semi-opaque glaze. By David Leach
Lent by the Artist

183 Jar, speckled brown and grey, black slip under semi-opaque glaze. By David Leach
Lent by the Artist

184 Covered Pot, blue grey glaze. By Alex Sharp
Lent by the Artist

185 Lidded Jar, tenmoku, with handle. By Warren Mackenzie
Lent by the Artist

186 Stoneware Bowl, tenmoku. By Harry and May Davis
Lent by the Artists

187 Stoneware Dish, mottled grey, wax resist bird decoration. By Warren Mackenzie
Lent by Alix Mackenzie

188 Bowl, dark olive with rust glaze touches. By Kenneth Quick
Lent by the Artist

189 Stoneware Teapot, wax resist decoration under black slip. By William Marshall
Lent by the Artist

190 Earthenware Jar, unglazed, polished. By David Leach
Lent by the Artist

STAND H

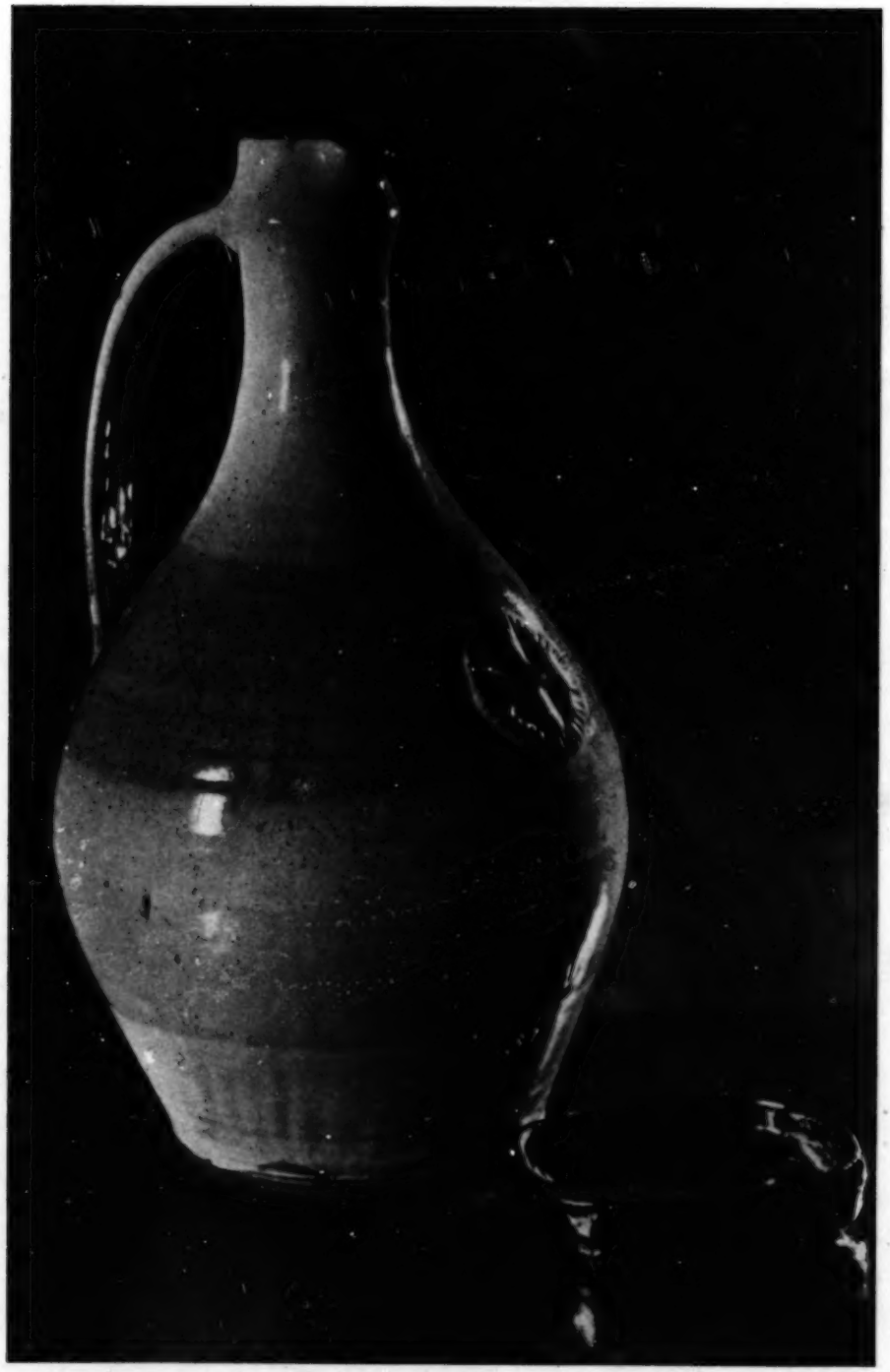
SALTGLAZE · WILLIAM GORDON

PORCELAIN AND STONEWARE · LUCIE RIE

EARTHENWARE · JAMES TOWER

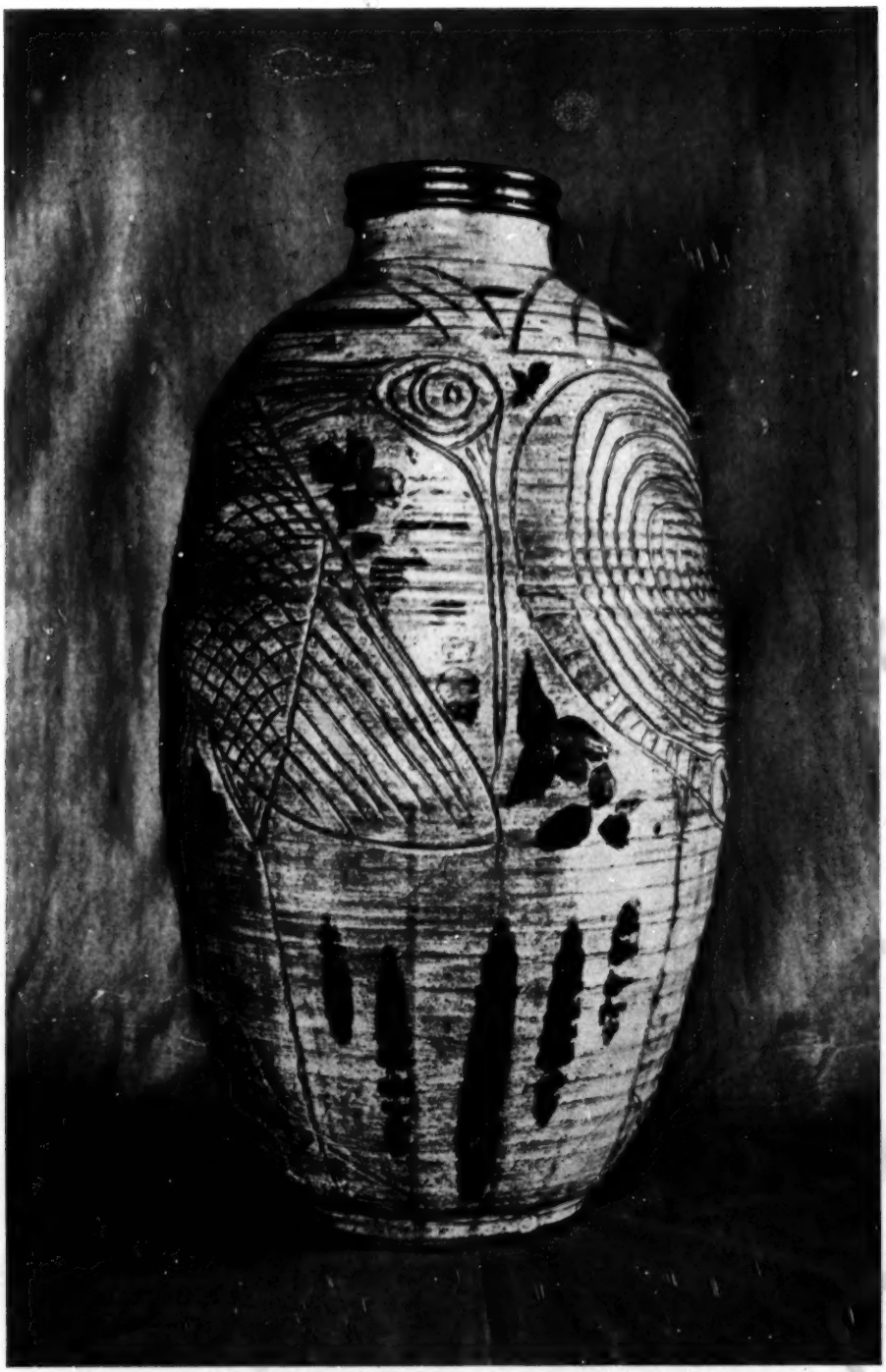
191 Bowl, saltglaze, white with green coloured decoration outside. By William Gordon*
Lent by the Artist

**William Gordon's work is produced by the Walton Pottery Co., Ltd., as 'Whittington Salt Glaze'.*

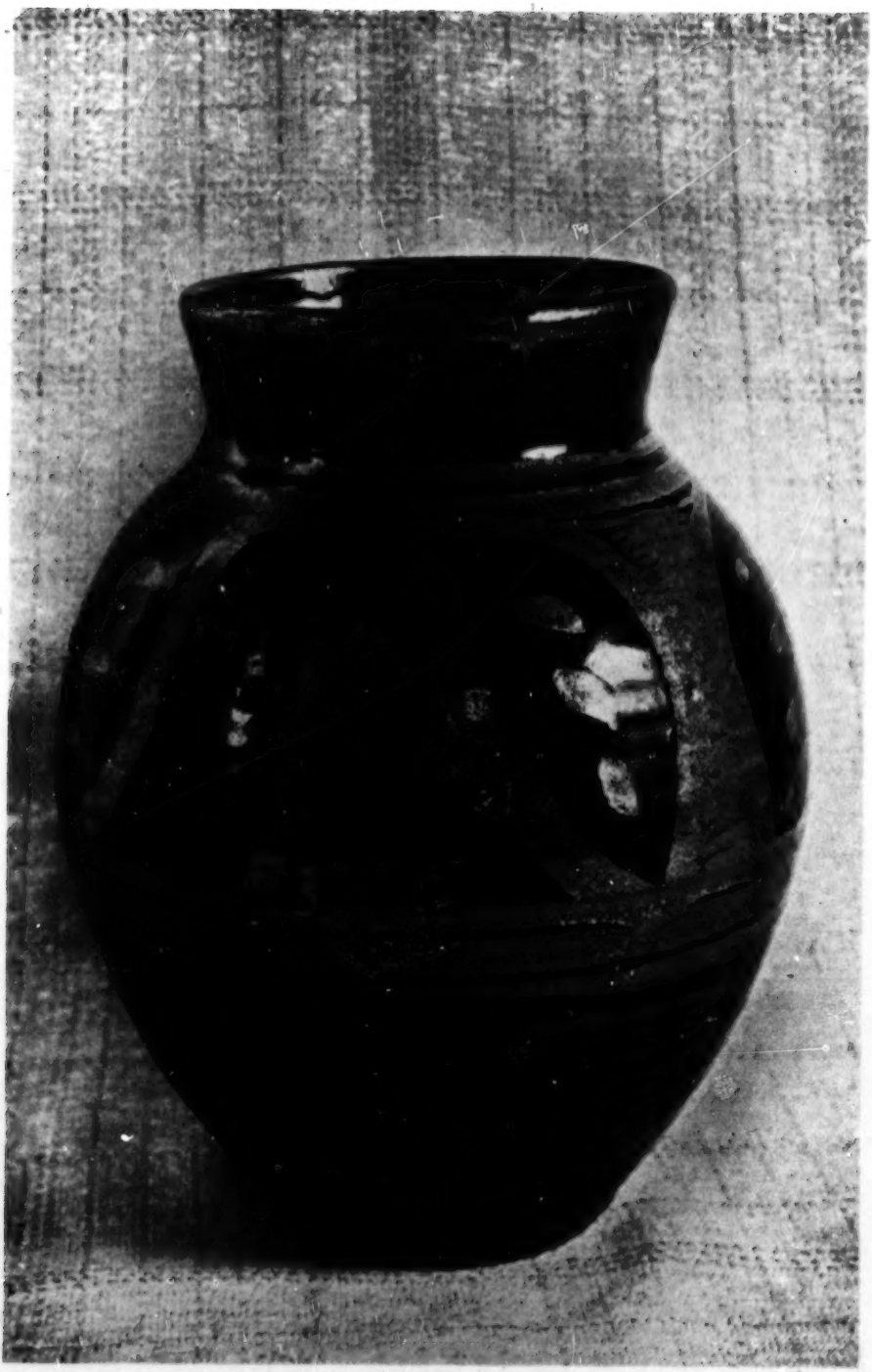


1. *Jug (No. 72) by Bernard Leach.*

2. *Bottle (No. 91) by Shoji Hamada.*

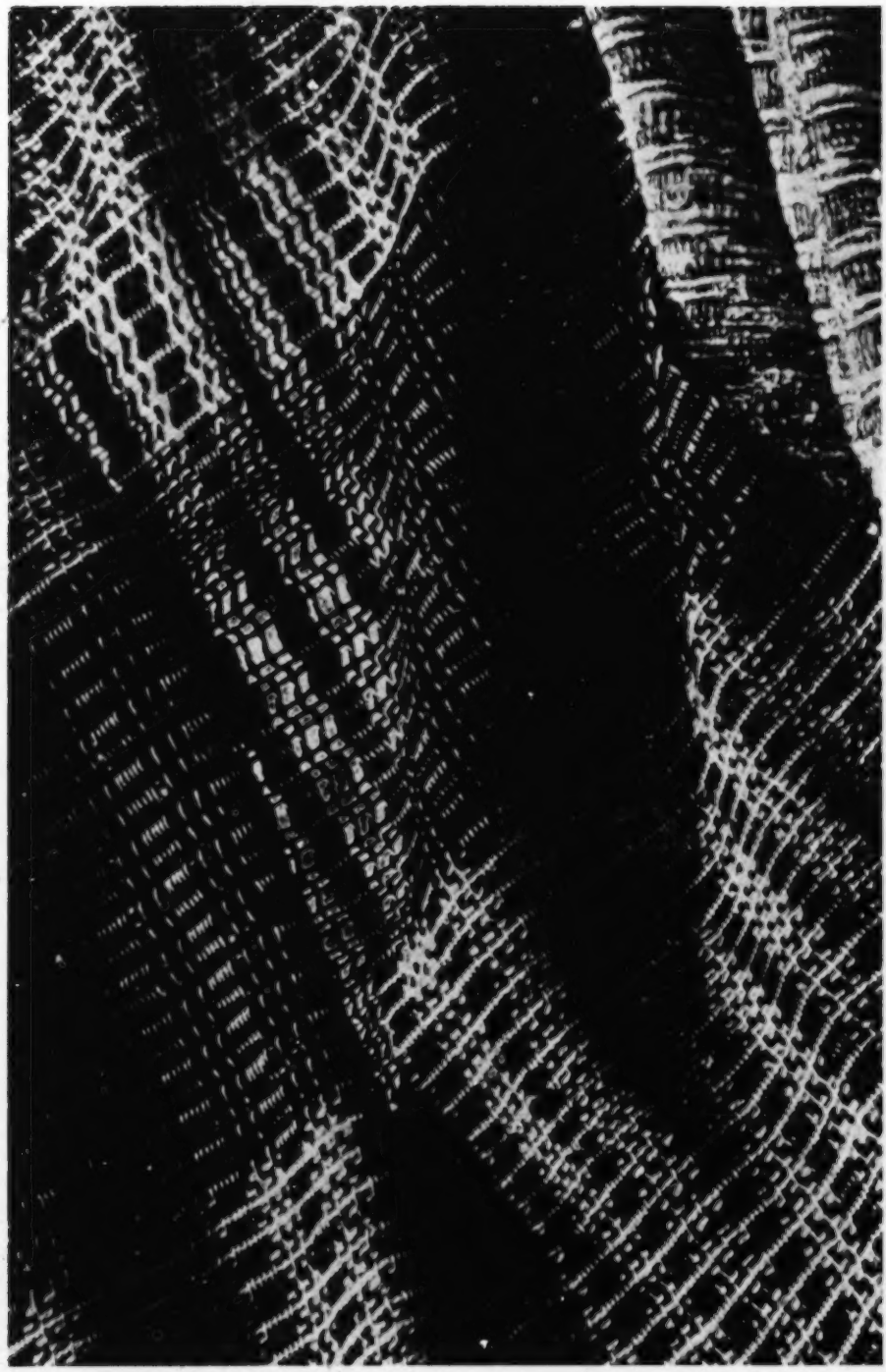


3. *Jar, 'Persian Garden' (No. 107) by W. Staite Murray.*



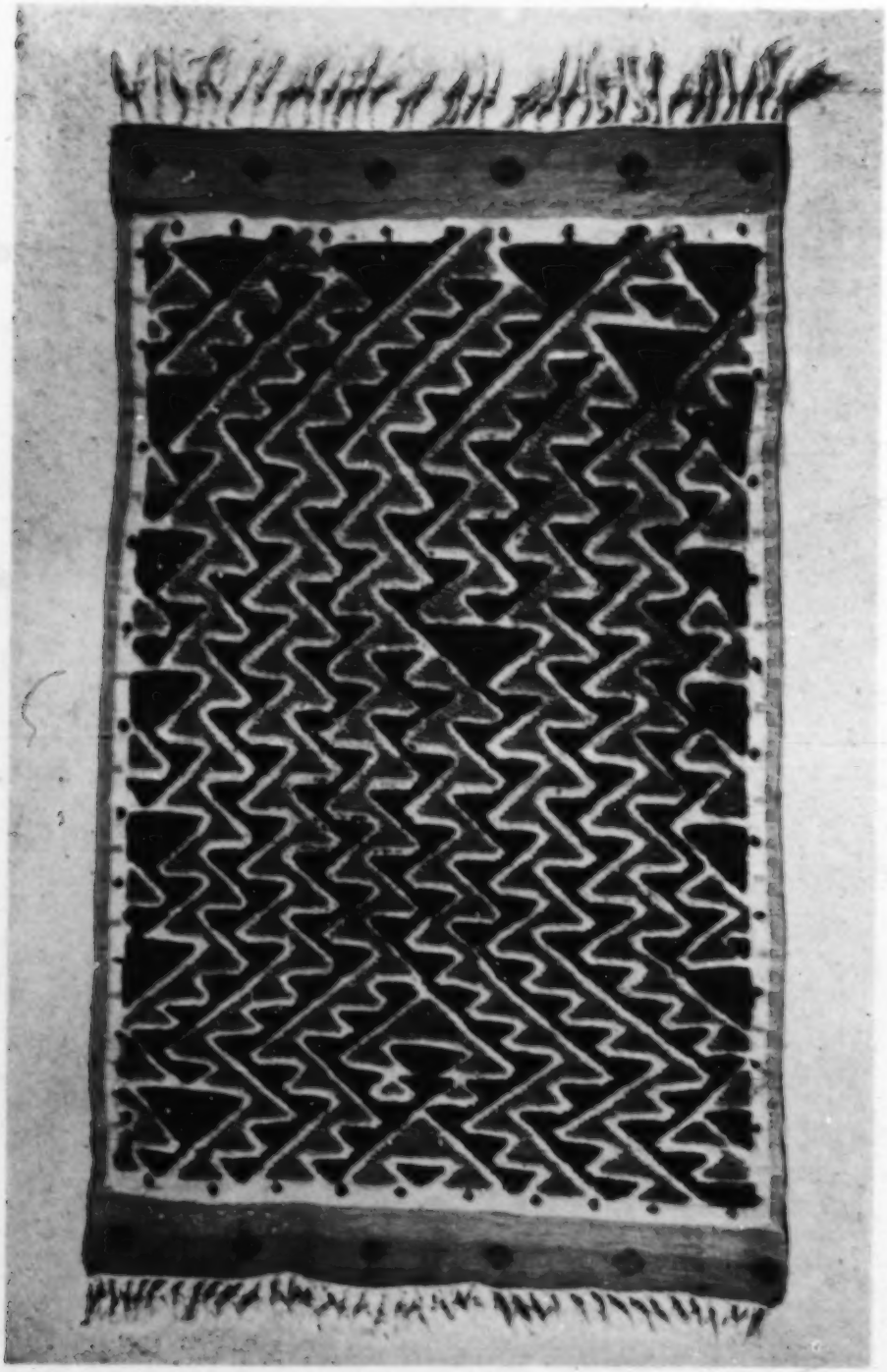
4. *Jar, 'Vume Lily' (No. 159) by Michael Cardew.*

5. Bowls and Coffee Cup and Saucer (Nos. 215, 223, 225, 230) by Lucie Rie.



6. *Woven Textiles (Nos. 241, 235) by Ethel Mairet.*

7. *Printed Textile, 'Large Basket' (No. 267) by Phyllis Barron and Dorothy Larcher.*



8. *Rug (No. 285) by Jean Milne.*

192 Saltglaze Vase, black on grey, brushwork. By William Gordon
Lent by Story & Co. Ltd.

193 Saltglaze Cup, grey, vertical marks. By William Gordon
Lent by the Artist

194 Saltglaze Figure, mottled grey. By William Gordon
Lent by Bernard Leach

195 Saltglaze Bowl, grey, black brushwork. By William Gordon
Lent by The Lady Sempill

196 Saltglaze Vase, white, brown brushwork. By William Gordon
Lent by The Lady Sempill

197 Small Saltglaze Vase, grey, black brushwork. By William Gordon
Lent by the Artist

198 Saltglaze Vase, engraved through black exterior. By William Gordon
Lent by The British Council

199 Saltglaze Cup, white. By William Gordon
Lent by the Artist

200 Saltglaze Bowl, grey, fluted. By William Gordon
Lent by The British Council

201 Saltglaze Bowl, white, red-brown brushwork. By William Gordon
Lent by the Artist

202 Stoneware Dish, thrown and cut, engraved brown interior. By Lucie Rie
Lent by the Artist

203 Stoneware Vase, grey green mottled. By Lucie Rie
Lent by the Artist

204 Stoneware Bowl, yellow band inside over white glaze. By Lucie Rie
Lent by the Artist

205 Stoneware Vase, grey green mottled. By Lucie Rie
Lent by the Artist

206 Set of 3 Stoneware Sauceboats. By Lucie Rie
Lent by the Artist

207 Earthenware Dish, leaf shaped, white tin glaze inserted in black. By James Tower
Lent by the Artist

208 Porcelain Bowl, yellow, with brown rim. By Lucie Rie
Lent by the Artist

209 Porcelain Pot, yellow, with lines outside. By Lucie Rie
Lent by the Artist

210 Earthenware Bowl, scratched through black on white, tin glaze. By James Tower
Lent by the Artist

211 Stoneware Bowl, white decorated with yellow and brown. By Lucie Rie
Lent by the Artist

212 Earthenware Vase, scratched through black on white, tin glaze. By James Tower
Lent by the Artist

213 Earthenware Bowl, scratched through black on white, tin glaze. By James Tower
Lent by the Artist

STAND J

PORCELAIN · LUCIE RIE

STONEWARE · HANS COPER

214 Stoneware Bowl, black with white rim. By Lucie Rie
Lent by the Artist

215 Porcelain Bowl, black interior with black inlay lines outside. By Lucie Rie
Lent by The Lady Sempill

216 Porcelain Bowl, inlaid black lines outside. By Lucie Rie
Lent by the Artist

217 Stoneware Teapot, black. By Lucie Rie
Lent by the Artist

218 Porcelain Bowl, black and white bands outside. By Lucie Rie
Lent by The British Council

219 Porcelain Cup and Saucer, white with brown rim. By Lucie Rie
Lent by the Artist

220 Porcelain Bowl, yellow with engraved brown band. By Lucie Rie
Lent by the Artist

221 Stoneware Bowl, black sgraffito outside and yellow inside. By Lucie Rie
Lent by the Artist

222 Stoneware Bowl, black with white band outside. By Lucie Rie
Lent by The British Council

223 Porcelain Cup and Saucer, sgraffito through brown areas. By Lucie Rie
Lent by the Artist

224 Porcelain Bowl, sgraffito through brown areas. By Lucie Rie
Lent by the Artist

225 Porcelain Bowl, sgraffito through brown band. By Lucie Rie
Lent by the Artist

226 Porcelain Bowl, shallow, sgraffito through brown band. By Lucie Rie
Lent by the Artist

227 Porcelain Bowl, sgraffito through brown band inside. By Lucie Rie
Lent by the Artist

228 Stoneware Pot, white, engraved spiral design, unglazed. By Hans Coper
Lent by the Artist

229 Porcelain Bowl, yellow with brown edge. By Lucie Rie
Lent by the Artist

230 Porcelain Bowl, yellow, with brown band on edge. By Lucie Rie
Lent by the Artist

231 Stoneware Pot, black and white scratched design. By Hans Coper
Lent by the Artist

232 Stoneware Pot, white with linear design, unglazed. By Hans Coper
Lent by the Artist

Textiles

STAND K · WOVEN TEXTILES

ETHEL MAIRET MARIANNE STRAUB

233 Dress Material, grey, all wool. By Ethel Mairet
Lent by the Artist

234 Curtain, black and yellow, gauze weave. By Ethel Mairet
Lent by the Artist

235 Dress Material, natural, black and white, wool and cotton. By Ethel Mairet
Lent by The British Council

236 Dress Material, red with brown stripes, wool. By Ethel Mairet
Lent by Marianne Straub

237 Coat Material, white, wool. By Ethel Mairet
Lent by the Artist

238 Dress Material, black and grey, wool. By Ethel Mairet
Lent by the Artist

239 Dress Material, fawn, natural and yellow, crossed stripes, wool. By Ethel Mairet
Lent by the Artist

240 Dress Material, red, wool. By Ethel Mairet
Lent by the Artist

241 Curtain, yellow and black, gauze weave, cotton and wool. By Ethel Mairet
Lent by the Artist

242 Dress Material, pink & white, cotton & wool. By Marianne Straub
Lent by The British Council

243 Dress Material, black, fawn and cochineal, striped. By Ethel Mairet
Lent by Phyllis Barron

244 Woven Material, brown and white, looped, wool. By Ethel Mairet
Lent by Mrs. John Gwynne

245 Dress Material, red with white stripe, wool. By Ethel Mairet
Lent by the Artist

246 Dress Material, yellow & white, wool & cotton. By Ethel Mairet
Lent by The British Council

247 Dress Material, natural and white, cotton. By Ethel Mairet
Lent by The British Council

248 Dress Material, gauze weave, reversible, black and white, wool and silk. By Marianne Straub
Lent by The British Council

249 Dress Material, scarlet with white handspun weft, all wool. By Ethel Mairet
Lent by the Artist

250 Dress Material, black, white and natural, all cotton textile using S and Z twisted yarn. By Ethel Mairet
Lent by the Artist

STAND L · WOVEN TEXTILES

ALASTAIR MORTON
HILARY BOURNE BARBARA ALLEN
GERD HAY EDIE TADEK BEUTLICH

252 Furnishing Textile, wool and cotton, green, cream and grey. By Alastair Morton
Lent by the Artist

253 Furnishing Textile, brocaded cotton, diabolo figured design, white and yellow on grey. By Alastair Morton
Lent by the Artist

254 Textile, welsh wool and cotton, black, white and natural upholstery. By Tadek Beutlich
Lent by the Artist

255 Furnishing Textile, wool and ramie, tufted, grey, white and yellow. By Alastair Morton
Lent by the Artist

256 Furnishing Textile, *Citric Glory*, wool and spun rayon, yellow and natural. By Gerd Hay Edie
Lent by the Artist

257 Furnishing Textile, welsh wool and cotton, black, white, green, and natural. By Tadek Beutlich
Lent by the Artist

258 Cotton Weave, white & yellow. By Hilary Bourne & Barbara Allen
Lent by the Artists

259 Wool Rug, red and black. By Hilary Bourne and Barbara Allen
Lent by the Artists

260 Wool Furnishing Textile with silk inlay, tie dyed, indigo and white. By Hilary Bourne
Lent by the Artist

261 Wool Weave, white ground, red, yellow, blue and black. By Hilary Bourne and Barbara Allen
Lent by the Artists

262 Furnishing Textile, wool and ramie, tufted, red, white and black. By Alastair Morton
Lent by the Artist

263 Furnishing Textile, wool and ramie, black, gold and natural stripe. By Alastair Morton
Lent by the Artist

STAND M · PRINTED TEXTILES

PHYLLIS BARRON DOROTHY LARCHER

264 *Guinea*, black print on linen
Lent by the Artists

265 *Kite*, ungalled iron print on white linen
Lent by The British Council

266 *Kendon*, Uckfield red print on linen
Lent by the Artists

267 *Large Basket*, black print on natural linen
Lent by The British Council

268 *Alice*, yellow and olive green print on fine white cotton
Lent by the Artists

269 Red print on natural linen
Lent by the Artists

270 *Hazlitt*, indigo resist print on calico
Lent by The British Council

271 *Shadow*, ungalled iron print on cotton (designed by Dorothy Larcher)
Lent by the Artists

272 *Solid Diagonal*, scarlet print on cotton velvet
Lent by The British Council

273 *Alice*, black print on white linen (designed by Phyllis Barron)
Lent by the Artists

274 *Holly*, yellow print on white linen
Lent by the Artists

275 *Columbine*, brown and grey print on cotton velvet
Lent by the Artists

STAND N

PRINTED TEXTILES · ENID MARX

WOVEN SILK · URSULA COOPER

276 Black print over rust on blue, Egyptian Cotton. By Enid Marx
Lent by the Artist

277 Black and rust print on white, Egyptian Cotton. By Enid Marx
Lent by the Artist

278 Rust and black print on calico. By Enid Marx
Lent by the Artist

279 Black print on white linen. By Enid Marx
Lent by the Artist

280 Jacquard Woven Silk, dove grey. By Ursula Cooper
Lent by the Artist

281 Black and red print on natural linen. By Enid Marx
Lent by The British Council

282 Blue print on pink. By Enid Marx
Lent by the Artist

283 Jacquard Woven Silk, blue and grey. By Ursula Cooper
Lent by the Artist

284 Black print on indigo, Egyptian cotton. By Enid Marx
Lent by the Artist

WALL DISPLAYS

285 Rug. By Jean Milne
Lent by The British Council

286 Deep Texture Furnishing Fabrics by Tibor Reich

Cymbeline, black, in cotton and fibro with non-tarnishing metallic thread in emerald. (The same design in scarlet has been used for curtaining in the Shakespeare Memorial Theatre)

Park Lane, lemon

Princess, crimson, in worsted loop yarn with non-tarnishing silver thread

Cymbeline, off-white, in cotton and fibro with black spots interwoven with non-tarnishing thread

Manhattan, turquoise in cotton and rayon

Cymbeline, natural, in cotton and fibro interwoven with non-tarnishing thread

Lent by the Artist

In the Banqueting Hall at Dartington visitors may also see the banners designed and woven by Elizabeth Peacock.

Lenders

(OTHER THAN CRAFTSMEN EXHIBITING)

Mrs. Edward Bawden

The British Council

Mr. and Mrs. L. K. Elmhirst

The Glasgow Art Gallery and Museums

The Guildhall Museum

Mrs. John Gwynne

Hanley Public Museum and Art Gallery

Miss G. Lloyd Thomas

Miss Evangeline Middlemore

The Very Rev. Dr. E. Milner-White, C.B.E., D.S.O., M.C.

Miss Margaret Pilkington

Donald Potter, Esq.

Mrs. G. L. Raikes

Miss Muriel Rose

Laurence Scarfe, Esq.

Mrs. B. Z. Seligman

The Lady Sempill, A.R.C.A.

Southampton Art Gallery

Messrs. Story & Co., Ltd.

Mrs. Thomson

The Victoria and Albert Museum Circulation Department

Miss M. Whyte

George Wingfield Digby, Esq.

Craftsmen

BARBARA ALLEN
10 Prince Albert Road, London, N.W.1

Born 1903. Until the war, theatre and costume designer and wood engraver. Learnt weaving and spinning during the war from Hilary Bourne and Miss Peacock. Started own workshop after war in collaboration with Hilary Bourne.

PAUL BARRON, A.R.C.A.
c/o Farnham School of Art, Farnham, Surrey

Born 1917 at Wantage, Berks. Student Brighton School of Art from 1936–1939, where began pottery under Nora Braden 1938. Student Royal College of Art 1940 and 1946–1949. Formerly under Helen Pincombe, latterly under Robert Baker. Now working as co-teacher in Pottery Department, Farnham School of Art, with Henry Hammond, also sharing a pottery studio with him.

PHYLLIS BARRON AND DOROTHY LARCHER
'Hambutts,' Painswick, Stroud, Glos.

Phyllis Barron was trained in drawing and painting at Slade School. Afterwards started experiments in textile printing and block cutting while earning by painting luminous compass dials for aircraft (1914). Showed printed stuffs to Ethel Mairet who gave great encouragement, and then realized that this might be a business as well as a pleasure. Started workshop in Hampstead. 1916 joined by Dorothy Larcher who had returned from making copies of the Ajanta frescoes in India. Continued to work together designing and printing textiles for furnishing and dresses, scarves, etc. at Hampstead and at Painswick until 1939, when the war made it impossible to get materials or to sell them. Dorothy Larcher then returned to painting flowers. Some of these paintings are now in the Manchester and Bristol City Art Galleries and in the collection of the Contemporary Art Society.

RITA BEALES
'Rosemary,' Cerney Wick, Cirencester

Born 1889 Blenheim, New Zealand. Is self-taught and her work is entirely the result of the natural treatment by hand only from the raw materials (fleece and flax) to the finished textile.

TADEK BEUTLICH
327 Lordship Lane, London, S.E.22

Born 1922 in Poland. Studied art in weaving in Poland, Italy and England. At present teacher of weaving in London at Camberwell School of Art.

HILARY BOURNE

10 Prince Albert Road, London, N.W.1

Born 1909. Learnt spinning 1924. Directly influenced by Edward Johnston. Learnt weaving 1932 in friend's workshop in Palestine while on holiday. Took over workshop for Russian refugees and arabs near Jerusalem. On return to England started own workshop. Attended summer schools organised by Guild of Weavers. Learnt dyeing from Mr. Kilbride. 1937 worked in little gallery with Muriel Rose. 1938 visited America and was influenced by Navajo and Mexican work. 1941 while war-working learnt linen spinning from Miss Peacock. 1943 worked for Mrs. Mairet. Started own workshop again after war in collaboration with Barbara Allen. Taught at summer schools and private pupils.

MICHAEL CARDEW

Wenford Bridge Pottery, St. Tudy, Nr. Bodmin, Cornwall

Born 1901 at Wimbledon. Educated at King's College School, Wimbledon, and went up to Exeter College, Oxford, with a classical scholarship. Trained with Bernard Leach, St. Ives, 1923–1927 when Hamada, Nora Braden and Katharine Pleydell-Bouverie were also there. Then took on Winchcombe Pottery, a big kiln with many difficulties, and worked at slipware. 1939 moved to Wenford Bridge, Cornwall, where first of all an updraught kiln for slipware was built which was later converted into the present stoneware kiln of own design. Gold Coast (Achimota) 1942–1945; Vume (his own pottery, small) 1945–1948. England (mainly Wenford Bridge) 1948–1950. 1950 to the present time Nigeria, first for a tour investigating materials and conditions and then building up a Training Centre on a small scale, in Abuja, Niger Province, where he teaches Africans the techniques of wheel throwing, kiln firing and glazing. Spends intermittent leaves at Wenford Bridge.

URSULA COOPER

Tolleshunt D'Arcy Hall, Maldon, Essex

Born 1913. Father J. Paul Cooper, artist and goldsmith; mother May M. Cooper, one of the early hand weavers in this country. Was given a tiny loom at the age of six, and bought a full-size Swedish loom out of her own pocket money at the age of twelve. Studied drawing at the Byam Shaw School of Art under Ernest Jackson for three years and studied textiles in museums and exhibitions in London and abroad. Became very interested in pattern weaving; worked for a short time with Mr. Luther Hooper and with Alice Hindson, but found drawlooms too slow and impractical, so managed to get hold of an old English Jacquard loom. Worked for three months in Messrs. Virgot & Middleton's hand tie weaving factory in Bethnal Green on similar looms to her own; wove fine silk brocades for about two years, ending with her own wedding dress. From 1937–1951 she was entirely occupied with four small children and home affairs, but last year started weaving again. Hoping to get her Jacquard working again this year.

HANS COPER

18 Albion Mews, London, W.2

Born April 8th, 1920, in Germany. Came to England in 1939. Had painted and sculpted before starting pottery with Lucie Rie in 1948, where he continues to work making only stoneware.

HARRY AND MAY DAVIS

Crowan Pottery, Praze, Nr. Camborne, Cornwall

Harry Davis was trained at Broadstone Pottery 1927–1932 and worked at the Leach Pottery 1933–1937 where May Davis also worked. They then went to Achimota College, Gold Coast, in the capacity of potters and later to Paraguay where Harry Davis was in charge of an industrial pottery. After the war they started the Crowan Pottery, near Camborne, where they produce domestic stoneware.

MARIANNE DE TREY

Shinner's Bridge Pottery, Dartington, Totnes, Devon

Born 1913, London. Studied 1932–1936 Royal College of Art, specialising in printed textiles. Began potting under influence of husband, T. S. Haile, in 1938. After two years in U.S.A. designing textiles, spent year studying and teaching at New York State College of Ceramics. Taught in University of Michigan and elsewhere in U.S.A. Full-time potting at Bulmer, Suffolk, and in 1948 began production at Dartington, producing tin-glazed earthenware and some slipware.

CONSTANCE DUNN

Robin Hill, 10 Old Road, Billingham

Born 1904. Studied at Cambridge School of Art and Royal College of Art, specialising in pottery under W. Staite Murray 1924–1928. After her marriage in 1928 to Dr. J. S. Dunn migrated to Billingham-on-Tees and taught pottery at the Constantine College in Middlesbrough. Has worked as an individual potter, with interruptions, ever since, in stoneware and porcelaneous stoneware; uses an oil-fired kiln.

WILLIAM GORDON

The Walton Pottery Co., Ltd., 130 Station Road, Old Whittington, Nr. Chesterfield

Born 1905, St. Petersburg, Russia. Educated private school in Scotland and Exeter College, Oxford. Official art studies, nil. Studied art by constant visiting of Museums and Galleries in London and France from an early age. Did drawings, ironwork, inferior sculpture, before the war. In 1939 persuaded Walton Pottery Company to make white salt glaze and as a result of intensive research developed present ware. Served in the Intelligence Corps 1942–1946. Restarted pottery in 1946.

T. S. HAILE

Born 1909 in London. Studied at Royal College of Art 1931–1935 when

W. Staite Murray was head of the Pottery Department. Taught part-time until going to United States in 1939, where he taught at the New York State College of Ceramics and at the University of Michigan. After serving in the forces worked part-time for the Rural Industries Bureau as pottery consultant. In 1946, was making slipware at Bulmer in Suffolk and in 1947 moved to Shinner's Bridge Pottery at Dartington. In 1948 he was killed in a motor accident.

SHOJI HAMADA

Mashiko, Japan

Born in Japan about 1892. Took up pottery partly influenced by Bernard Leach. Became professor at the Imperial Pottery School, Kyoto. Investigated early Chinese glazes. Came to England with Bernard Leach, 1920, as assistant 1920–1923. Established a reputation in England. Influenced from all sources but especially oriental folk art and to some extent English. Settled at Mashiko, 70 miles north of Tokyo. Now works with seven assistants, including two sons. Recognised as one of the foremost potters in Japan.

HENRY HAMMOND

c/o Farnham School of Art, Farnham, Surrey

Born July 19th, 1914. Studied at Croydon School of Art under R. H. Marlow and then at the Royal College of Art under Staite Murray. Since the war has run the Pottery Department at Farnham School of Art and made pottery in his own studio. Has exhibited widely and made pots for Canterbury Cathedral and the Festival of Britain.

GERD HAY EDIE

Mourne Textiles, Kilkeel, Co. Down, Northern Ireland

Began studying in Norway at the age of 18 on Norwegian upright looms. To Spain in 1931, where she started a small handweaving studio in Bilbao, with a Norwegian family there. Subsequent experience in London on her own, in Wales for Rural Industries Bureau, in Huddersfield to learn about industry. Dartington Hall textile mill for one and a half years, then Norway until married an Englishman and sailed for Shanghai in 1938. With war transferred to Calcutta. Now running own enterprise in N. Ireland under difficulties.

DOROTHY KEMP

9 Lincoln Terrace, Felixstowe

Born January 26th, 1905. Trained at Leach Pottery. Teaches History and Pottery at Northgate Grammar School for Girls, Ipswich, Suffolk. Member of the Red Rose Guild.

BERNARD LEACH

The Leach Pottery, St. Ives, Cornwall

Draughtsman, potter, author. Born Hong Kong 1887. Slade School of Art. Eleven years in Japan and China. Pupil of Kenzan VI. Helped to form the Japanese craft movement. Started the Leach Pottery, St. Ives, Cornwall, 1920.

Influences various, Folk art, Chinese and Korean pottery, English medieval and 18th-century wares. Revisited Japan 1934. Helped to found National Folk Museum. Invited to exhibit and lecture in Scandinavia 1949 and U.S.A. 1950.

DAVID LEACH

The Leach Pottery, St. Ives, Cornwall

Born Japan 1911. Joined the Leach Pottery in 1930. Two years training at Stoke Technical College. At present partner and craftsman manager at St. Ives. Influences from varied sources.

MICHAEL LEACH

Beagle Cross, St. Ives, Cornwall

Born Japan 1913. Cambridge. Worked at St. Ives for a time. Started two small potteries at Nairobi and Entebbe, Uganda, during the war. Worked again at St. Ives and then took over the teaching of pottery at the Penzance School of Art 1949. Influences again varied between East and West.

WARREN MACKENZIE AND ALIX MACKENZIE

c/o The Leach Pottery, St. Ives, Cornwall

Born 1924. Art training, Art Institute, Chicago.
Born 1921. Pottery Instructors at the St. Paul School of Art 1948–1950. Worked at the Leach Pottery 1950–1952.

ETHEL MAIRET, R.D.I.

'Gospels', Ditchling, Sussex

Born February 17th, 1872. Had no training as there was no one at the beginning of the century to train under, but got her experience by experimenting and travelling. Lived in India which influenced her tremendously. She did not learn technique there but started practical work on returning to England in 1910 or 1912. She learnt to spin before weaving, which she knows now is the right beginning of weaving as it teaches one to know quality and one's 'brick and mortar'. Mrs. Mairet is still running her workshop at Ditchling, Sussex, and has trained or influenced many leading weavers in this country and abroad.

WILLIAM MARSHALL

c/o The Leach Pottery

Born at St. Ives. Local education, trained at the Leach Pottery.

ENID MARX, R.D.I.

57 Apsleigh House, St. John's Wood, London, N.W.8

Born London October 20th, 1902. Educated Roedean School, Central School of Arts and Crafts and Royal College of Art. Designing and printing hand-block printed textiles, 1925–1939. Also, wood engraving and autolithography

for pattern papers, book jackets, book illustration and decoration, trademarks, etc.; designed moquette for L.T.P.B. Industrial designing for printed and woven furnishing fabrics, wallpapers, ceramics, plastics. Publications (jointly) English Furniture and Traditional Art, 1947; articles and broadcasts on aspects of industrial design in various countries; author and illustrator of books for children.

NANCY C. McCREDIE

Spango, Killearn, Stirlingshire

Studied at the Glasgow School of Art and later joined the Staff of this School. 1946–1951 Examiner in Embroidery for the National Diploma in Design. In 1947 on behalf of educational interests in Scotland studied in Denmark and Sweden methods of textile education. 1948 entered the industrial sphere.

JEAN MILNE

25 Earl's Walk, London, W.8

Born 1875 in Benares, India, of Scottish parents. Educated in Scotland and at various schools of art, London. Sculptor, until in 1920 became interested in colour and took up rug weaving. Later, influenced by Bushongo work seen in Paris and the Congo Museum, Brussels, and Macedonian embroidery in Belgrade, concentrated on the development of pattern. 1937–1939 organised rug-making industry, Isle of Skye, Scotland. Does own spinning and vegetable dyeing.

ALISTAIR MORTON. F.S.I.A.

Croft Foot, Hawks Head, Ambleside

Design director of Morton Sundour Fabrics Ltd. and Edinburgh Weavers. Industrial designer for woven and printed furnishing and dress fabrics. Took up hand weaving as an experimental method of designing for machine production, but regards the artist craftsman as of value apart from industry. Trained chiefly within the family business. Learned hand weaving from Mrs. Ethel Mairet.

ELIZABETH PEACOCK

'Weavers,' Clayton, Hassocks, Sussex

Began to weave in 1917 in the workshop of Mrs. Mairet, where she spent two years. Since then, among a number of people who have helped her she is especially indebted to Miss Murray for knowledge of Shetland tradition. Experience gained in Halifax, and history of a line of Welsh weavers.

KATHARINE PLEYDELL-BOUVERIE

Kilmington Manor, Nr. Warminster, Wilts

Born 1895. Trained Central School of Arts and Crafts 1921–1923 and at St. Ives 1924. Worked at Coleshill 1925–1940 and at Kilmington from 1949. Has made all the mistakes possible, passed no exams and taken no degrees. Experience purely practical.

HUGH PURDIE

c/o The Camberwell School of Art, Peckham Road, London, S.E.5

Born October 13th, 1907. Studied pottery and terra cotta at Camberwell School of Arts and Crafts 1946–1950. Worked during vacation at St. Ives and Ramsbury. Now works in earthenware, stoneware, porcelain and terra cotta at Camberwell School of Arts and Crafts, London.

KENNETH QUICK

c/o The Leach Pottery

Born at St. Ives. Local education. Trained at the Leach Pottery.

TIBOR REICH, A.T.I., F.R.S.A., M.S.I.A.

Tibor Limited, Clifford Mill, Stratford-on-Avon

Born 1916. Studied at Leeds University and the School of Art, Leeds. Received Textile Diploma and won the Barker Prize. After leaving the University became Designer for leading rayon manufacturer in Lancashire, and then spent two years as a freelance designer in printed fabrics. Established the firm of Tibor Ltd. at Clifford Mill, near Stratford-on-Avon, in 1946 and has been carrying out experimental work since then. In 1951 he originated three-dimensional furnishing fabrics called Deep Tibor Textures. One of the most interesting jobs recently carried out was the complete refurnishing of the Shakespeare Memorial Theatre.

LUCIE RIE

18 *Albion Mews, London, W.2*

Born March 16th, 1902, in Vienna. Trained at the Arts and Crafts School in Vienna under Michael Powolny. Own workshop until arrival in London in 1938. Started present workshop in Albion Mews, 1939.

BARBARA SAWYER

19 *Stanley Crescent, London, W.11*

Born 1919. From 1937 student at Birmingham College of Art. 1943–1945 took post as teacher Hastings School of Art. 1945 teaching hand weaving at Hull College of Art, then studied at Manchester College of Technology, Department of Textiles, and in 1949 became designer in a Cotton Mill in Lancashire. Now teaching weaving at the Camberwell School of Art and hand weaver on own account.

ALEX SHARP

Highland Home Industries Ltd., Morar Pottery, Morar, Inverness-shire

Born 1918. Is a pupil of Bernard Leach and has had fourteen years pottery experience. Now Pottery Officer for Scotland to Scottish Country Industries Development Trust. Instructor at Highland Home Industries' Morar Pottery producing slipware, stoneware and porcelain. Craftsmen Member of Scottish Craft Centre.

W. STAITE MURRAY

Murray House, P.O. Odzi, South Rhodesia

Born 1881, in London. Began to study painting at age of twelve and later travelled extensively in U.S.A., Canada and Europe. 1912–1915 experimented in making pots, and after service with the Machine Gun Corps had kilns at Rotherhithe and Brockley, and from 1929–1939 at Bray. In 1926 was appointed head of the School of Pottery at the Royal College of Art. Exhibited in the West-end with Cedric Morris, Ben Nicholson and Christopher Wood, and for many years had an annual one-man show at the Lefevre Gallery. Now living in Southern Rhodesia.

MARIANNE STRAUB

c/o Warner & Sons Limited, New Mills, Braintree, Essex

Began weaving on a small loom at the age of eleven. Trained for three years at the Kunstgewerbeschule at Zurich. Went to Bradford to study machine production and later worked her way through a small cotton mill in Switzerland, then worked for nine months with Mrs. Mairet. In 1934 she was asked by the Rural Industries Bureau to go to Wales to design for the Welsh woollen mills and remained there for three years. In 1937 took the job of designer for the newly formed firm of Helios Ltd. and spent twelve years with that firm, until its closing down in 1950. Since then she has been designer for contemporary fabrics at Warner & Sons Ltd., Braintree.

JAMES TOWER

112 High Street, Corsham, Wilts

Born May 13th, 1919. Left home at the age of seventeen and worked his way round the world; lived for a time in the South Seas. He studied at the Slade and Royal Academy Schools, and was a student of Dora Billington. There followed a period of painting and book illustration. Now teaches pottery at the Bath Academy of Art. Held a one-man show at Gimpel Fils, December 1951.

P. S. WADSWORTH

4 Mount Road, Parkstone, Dorset

Born 1910. Trained Chelsea School of Art and Royal College of Art. Has been Instructor in Pottery at Kingston-on-Thames, Leicester College of Art, Northampton School of Art and Leeds College of Art. Now Head of the Faculty of Pottery Southern College of Art at Poole College.

Glossary

POTTERY

CELADON: A French name for a certain green applied to a large family of oriental stoneware and porcelain.

EARTHENWARE: All glazed wares with a permeable body.

GALENA: Lead sulphide. A finely ground lead ore used from early times for glazing red and brown earthenware.

PORCELAIN: Pottery which is white, vitrified and translucent.

RAKU: The name of a very soft lead- and borax-glazed Japanese ware chiefly used for the Tea Ceremony.

SLIP: Liquid clay.

STONEWARE: Pottery fired to a temperature usually over 1300° C. at which the body vitrifies.

TENMOKU: A lustrous-black iron stoneware glaze.

WAX RESIST: By painting pottery with hot wax, or wax and paraffin, surfaces may be preserved from the adherence of slip, pigment and glaze as a means of decoration.

(*from* '*The Potters Handbook*' *by Bernard Leach*)

TEXTILES

DISCHARGE PRINT: Method used for dark prints with white or light designs. Cloth is piece-dyed, colour is bleached in spots leaving white designs.

RESIST PRINT: Principle used in batiste dyeing. Substances – wax or clay – which will resist the dye are applied to cloth in design. Then cloth is dipped in dye. The resists are then removed.

RAMIE: Fibre similar to flax obtained from the stalk of a plant grown in China or Japan.

(*from* '*Fabrics*' *by Grace Denny*)

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